Iconoclasistas. Critical mapping, collaborative practices and open source graphic resources

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We are a duo who has been working together since 2006, combining graphic art, creative workshops and collective research to produce resources for free circulation, appropriation and use, in order to strengthen communication, forge networks of solidarity and affinity and promote practices of collaboration and resistance. Our practice spreads through and by a dynamic network of affinity and solidarity, built through sharing and organizing free projects and collective workshops in Argentina, Latin America and Europe.

MODUS OPERANDI AND DERIVATIVE USES

Production poetics, possibilities of the media and reappropriations

Over the past few years, we have created an enormous number of images intended for free circulation, which we playfully call "Agit-Pop" in a nod to Soviet *agit prop*, but without the dogmas and bureaus. These series of images, which are designed in popular formats and intended to be easily reproducible, pool together a range of resources devised for interventions, as well as posters, publications, figurines and cartoons denouncing specific situations that make reference to current problems, issues or public figures (detestable or close to our hearts). Quickly created and spread, parodic or ironic, they allow us to adopt and express a position on subjects on the public media agenda.

We share all the resources and practices through the website, to release the work produced from the shackles of private property and also from economic, physical and geographical factors that restrict access. The website functions as a multimedia dissemination platform and encourages socialization and appropriation of the material through the use of Creative Commons licenses.[1] The resources that we upload to the site

[1] Attribution-NonCommercial-ShareAlike 2.5 Argentina license (CC BY-NC-SA 2.5). See

are open, so that anybody can use, reproduce and reformulate them, and as such the virtual medium becomes a tool for collective reappropriation and encourages horizontal exchange among users, who are become producers by appropriating the free creations. Based on this idea, we included an "integrated and derivative" section on our website, with a selection of works created by others by "integrating" Iconoclasistas images into a design (to illustrate an idea, fact or concept), or by reinterpreting and producing a "derivative" work based on an original design. We've also started to upload files containing a huge amount of vector images so that anybody can access and use them.

The creation of resources for free circulation has transformed our subjectivity and our practice. The direction in which our work is evolving, and the constant interaction and coordination with others, have set up a feedback process that has led us to adopt new approaches, resources and subject matters. It has made us rethink the flow of materials, strategies of dissemination and forms of collective construction, and this, in turn, has given rise to touring exhibitions, collaborative creation workshops, playful new resources and our participation in events with cultural organizations and social movements.

Graphic resources and creative tools for communication and social intervention

From the start, our objective was to generate visual devices that could communicate scenarios of injustice and inequality; to provide tools that boost understanding and encourage thoughtful awareness and critical knowledge when it comes to devising transformative actions and organization and resistance practices. We printed the materials and also posted them on the website, to favor their free circulation, appropriation and use.

The first experience in which the materials took on a life of their own came out of a project that aimed to make statistics understandable. It was called *Anuario Volante 2006* and it consisted of a small book of sixteen flyers in the form of a set of postcards, which offered an overview of the economic, social and political situation in Argentina the

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http://creativecommons.org/licenses/by-nc-sa/2.5/ar/ [10/09/2012]

previous year. The flyers ("*volantes*") were based on the figures published in the media, and the idea was to use graphics as a way of intervening in the cold percentages that gave an account of unemployment, poverty, infant mortality, gender-based violence, the distribution of wealth, etc. We wanted to shake off a certain ignorance about the complexity of the social fabric, which is sometimes seen as a build-up of "natural" circumstances that affect life more or less randomly, and that are supposedly outside of our field of influence. The flyers were widely reproduced (in exhibitions, publications, schools, demonstrations, etc.), and also enlarged and displayed as posters. This led us to design a traveling exhibition consisting of eight color posters that was shown in street fairs, cultural centers, political events in public squares, mobilizations, etc.

All through 2007, we continued to survey the problems of our region and to think up devices that would allow us to visualize and communicate them quickly, to create links and favor accountability. This gave rise to *Cosmovisión Rebelde*, a constantly changing project that continues to be produced collectively and by us, and that included a series of artifacts that played with the gaze, perception and the sense, by means of:

Cartographies of inequality: maps of representative areas, with the most pressing problems marked on them,
Bird's eye views: diagrams that synthesized and organized the most prominent aspects of the issues in question,
Landscapes revealed: postcards that pointed out links between different situations, and those responsible for them, revealing conflicts, and
Mobile snapshots: comic strips that told stories and took us into important, everyday scenarios.

The first "cosmovision" revolved around *The Postmodern City*. It showed how the spread of capital to all areas of life ends up shaping public spaces, the way we move through them, our way of interacting with others, the role of the mass media and advertising, the ghettoization of some areas and the neglect of others, as well as other issues that were surveyed. It was a visual exploration of what keeps this city model going, and how different social agents constantly modify and transform its structure.

We didn't want it to be totally oppressive and depressing, so we included a “what we can do” section that set out some forms of creation, organization and struggle that were taking place. This first cosmovision was designed with a megalopolis like Buenos Aires in mind. But as we traveled and mapped different cities in Argentina, we gradually realized that the same situations were being repeated at different scales, through an economic model based on property speculation, evictions and gentrification, the precarization of labor, visual and environmental contamination, coercion trough control and surveillance, institutional repression and assassinations perpetrated by police forces.

In 2008 we produced a second cosmovision, this time on *Neocolonial looting and the plunder of common property*. Employing the same graphic artifacts that we had used in the first cosmovision, we explored the problems and consequences arising from an extractor-exporter model based on the monoculture of genetically modified soybean crops, agribusinesses and massive open pit mines. This poster was distributed all over the country, arousing the interest of various groups and movements who contacted us to invite us to work with similar approaches in their surrounding territory. This is how the collective mapping workshops were born. They were initially accompanied by a traveling exhibition based on the cosmovisions, which gradually evolved and mutated as it toured around the country. This experience led us to publish a tabloid-size fanzine in 2012, with texts, images, maps and comic strips, which can be downloaded from the website.

We believe that the design and production of all these tools, their reappropriation and use, demonstrate the critical and political potential of graphic and artistic devices. A series of free tools to boost creative activism in local territories, as part of an emancipatory process that is embodied in new practices, discourses and bodies.

Latin American bicentenaries: Posters for an inconvenient history

Like other Latin American countries, Argentina celebrated its bicentenary in 2010. For the occasion, the national government set up a spectacular scenography that took over the capital’s most important avenue for several days, and which thousands of people

flocked to. This official account of the bicentenary, reproduced from the perspective of the government apparatus, played down protagonisms, discourses and values, and emphasized the changes that had been achieved by Kirchnerism since the 2003 elections. It failed to bring to bear the contradictions, ambiguities and resistance generated by government policies.

Peripheral groups including social movements, indigenous peoples, peasant communities, gender groups, activist art collectives, alternative media outlets and many more, organized “The Other Bicentenary” in the Congressional Plaza. We participated in this space, distributing a triad of historical posters and displaying the maps of dispossession that had been collectively produced. The idea behind the posters was to reclaim the collective aspect of political action through a survey of popular uprisings and the visualization of voices and narratives that have been silenced by official history. Some of these posters had been printed before, but the information was never the same because each time they were re-printed they incorporated new contributions, corrections and knowledge derived from the collective construction and sharing that took place in the workshops. This meant that they truly became social interaction devices, promoting a feedback dynamic that contributed to the symbolic appropriation of the images, opening up channels of communication and empowerment for practice and resistance.

The first of the three posters was an image-manifesto that we call *Our Lady of Rebellion* (first published in 2007). Convinced that ancestral symbols and historical figures can nourish a collective imaginary, we reclaimed the mountain virgin, a figure that belongs to the colonial baroque period in mining areas but syncretizes the hybridizations and resistance of the original peoples faced with conquest. Thus, we tried to create a kind of cosmogony in the manner of the folk art of the American continent, generating a mythical narrative of the origins of our hybrid territory.

The second poster was the *Arbolazo*, which we made with a group of historians and published for the first time in 2009 to commemorate forty years since the "*Cordobazo*". This poster was a kind of family tree of popular uprisings in Argentina from 1969 to the present, and tried to transmit the sense of continuity of the struggles of workers,

students, neighborhoods, and masses, in order to show the particularities of revolts when the demands of different sectors converge.

Finally, the last of the triad was the poster we called *La trenza* ("the braid"), a chronology of the popular uprisings in Latin America from the conquest in 1492 to the present. The image of a braid was a metaphor for a narrative that wove together the rebellions and uprisings of the peoples of African descent, original peoples and Creoles, and showed the turning points at which different actions self-organized and joined forces to fight for common demands and struggles.

WORKSHOPS: CRITICAL PEDAGOGIES AND COLLABORATIVE PRACTICES

"The map is not the territory"

In 2008 we began to organize collective mapping workshops, encouraging collaborative work on maps and cartographies by designing and releasing a series of tools that, in conjunction with the socialization of non-expert knowledge and the day-to-day experiences of the participants, make it possible to share knowledge that can then be used for the critical visualization of the most pressing local problems, identifying those responsible, connections and consequences. The perspective broadens through the process of remembering and tagging experiences and spaces of organization and change, in order to forge and strengthen the network of solidarities and affinities. When we talk about local territories, we don't just mean the physical space in which we find ourselves, but also the social body and rebel subjectivities.

Mapmaking is one of the principal tools employed by the dominant powers to appropriate territories for utilitarian purposes, not just as a form of spatial planning, but also to set borders that define new occupations and plan strategies of invasion, plunder and appropriation of communal property. As such, the maps commonly circulating in our societies are based on a vision that is imposed onto the territory by the dominant powers in order to create hegemonic representations that are functional to the

development of the capitalist model, rationally decoding the land, classifying natural resources, demographic characteristics and the type of production that can most effectively turn labor power and resources into capital. This scientific approach to the territory, the people who live in it, and common property is supplemented by other monitoring techniques such as video surveillance, biometric identification systems and statistical formulas that interpret situations and provide information to enable the implementation of biopolitical mechanisms that organize, control and discipline those who dwell in a territory.

But the map is not the territory.[2] A connection with a particular territory is established through processes of interpretation, feelings and personal experiences. Maps are not the territory because they are unable to account for the subjectivity of the territorial processes, symbolic representations and imaginaries inherent to them, and the constant mutability and changes that they are subject to. In fact, we humans create and transform territories, and there is no mimetic relationship between the spatial materiality of maps and the imaginary perception of the territory, which is a collective construction shaped through subjective ways of dwelling, moving, perceiving, creating and transforming.

In that case, why work with maps? To harness a tool that enables us to create critical, collective narratives and to share inputs for the creation of emancipatory practices. We believe that today's societies are characterized by an increasing precariousness that has made its way into many aspects of life: it pierces the urban structure like a surveillance spotlight, weakening social bonds through the rhetoric of fear, abandoning the most basic social rights in public institutions, embodying symbolic violence in the daily imaginary, breaking down the experience of the commons, and short-circuiting perception in the abyss of constant shock. This is why, in the workshops, we turn to tools that allow us to collectively create complex scenarios, deepen critical approaches and encourage alert, active subjectivities that are essential if we are to protect common

[2] This phrase is attributed to Alfred Korzybski (a Polish aristocrat and founder of general semantics), who apparently coined it after his experience as an officer in World War I, when he led a disastrous attack in which his soldiers ended up falling into a pit that was not marked on the map. Gregory Bateson (a North American anthropologist and linguist) completed the phrase by adding "and the name is not the thing named." What they both sought to express was the impossibility of objectifying the significant, emotional dimensions of spaces and linguistic representations.

property, fight against processes of colonization and privatization of the public sphere, and establish new worlds.

Collective mapping: Collaborative reflection and creation

In the workshops, we work alongside students, neighborhood organizations, social movements, artists, communicators, and anybody who feels drawn to the idea of collectively rethinking their local territory. We start off with hegemonic representations (such as a land register map with pre-defined borders), but then, through the process of knowledge sharing and building, the work takes on particular slants that arise from the many different gazes that are brought to bear on the space. If time allows, the maps can also be hand-drawn, playing with borders and shapes. We are aware that we are inherently limited in our work with maps, because it involves trying to pin down a concrete vision of constantly changing situations that never stay still. This is why we supplement the cartographies with "multiple devices" that can be used to identify and tag flows, processes, connections, subjective levels, bodily platforms and other mechanisms based on popular and symbolic forms of expression and representation with a strong imaginative component. These tools do not bring about change on their own, but they become integral parts of a complex, profound process of collective organization and practice that is driven by the collaborative work with graphic media. The working process in these workshops is completed by the appropriations, interpretations and new spins that the participants contribute, so that what starts out by questioning the symbolic level expands into the sphere of the real through organization, resistance and emancipatory practices.

Production and use of iconography and pictograms

The maps offer a framework for collective work, and for the structured creation of alternative narratives that dispute and challenge the existing ones imposed by the hegemonic powers that be (not just political, social and institutional bodies but also public opinion, the mass media, and others at the level of beliefs, mandates and common sense). As such, the maps favor collective reflection by organizing loose

narratives within a single medium, revealing a horizon of previously unimagined possibilities.

The workshops encourage multiple ways of understanding and marking space through languages such as symbols, graphics and icons, which stimulate the creation of collages, texts, drawings and slogans. The icons are specifically designed for each workshop, and the core issues to be worked on are established through prior conversations with the organizers, who set the framework for the initial discussions in the workshops. Icons function as powerful images that activate and galvanize the mapping interventions in a fun, informal way. We also work with pictograms or more complex images that allow readings that cut across different phenomena, adding complexity to the markings on the map and broadening the field of interpretation. In this way, critical creation is activated by talking, sharing experiences, knowledge and opinions, taking care to listen, sharpening the senses and focusing the work on a common platform.

Organization in the lead-up to workshops

At some point in the lead-up to each mapping workshop, a stage of intense planning and exchange takes place with the organizers (who may be groups, cultural centers, social movements, etc.), including detailed discussions about the goal of the workshop and the issues and problems it will survey. This allows us to start working together from a shared point of departure, which can then open up and diversify in the course of the workshop.

After a round of introductions, we start the workshop by introducing critical mapping and explaining the potential of working with maps and graphic devices to reflect on the ideological construction inherent to hegemonic representations, and as such the importance of replacing them with alternative visions. Participants work in small mapping groups where they share their knowledge and experiences and employ their imaginations and memories to draw and modify the map. There are no prerequisites or conditions for participating in the workshops. We start off from the idea that everybody has the ability to “soar” and imagine a bird’s eye view of the territory. At the end of the

workshop we hold a plenary session or "pooling" of the maps created by all the groups. This is a crucial stage for sharing the group narratives, revealing differences and planning future goals for action and understanding. The workshop becomes an open-ended mechanism for discussion; a springboard that remains open for future use. The workshops thus develop along the lines of two broad aims: on one hand, to work on the local territory around the goals agreed in advance with the organizers; and on the other, to socialize the tool by encouraging participants to appropriate and experiment. To this end, we created a small instruction booklet for free circulation, shared on the website, which suggest steps to be followed when organizing a collective mapping workshop.

Maps as part of an ever-moving collective process

We shouldn't forget that maps are tools that capture a snapshot of a particular moment, but they do not completely reconstitute the complex, problematic territorial reality that they are based on. Rather, a map transmits a particular collective idea of a dynamic and ever-changing territory, in which the real and symbolic borders are constantly affected by the actions of bodies and subjectivities.

Maps have to be part of a bigger process, one of many strategies, a "means" through which to: think, socialize knowledge and practices, boost collective participation, work with strangers, swap experiences, challenge hegemonic spaces, promote creation and imagination, probe specific issues, visualize resistances, point out power relationships, etc.

The experiential process that takes place during the workshop is a key factor, a founding moment that may (or may not) lead to actions or strategies immediately after the workshop – from urban intervention or neighborhood transformation projects to the creation of communication materials – or to further research on diagnosis and strategies, for example. The public dissemination of the results of the workshop must always be agreed upon in advance by all the participants, because they may include information that infringes the rights of some of them.

Production and improvisation of multiple devices

The working methods we use in workshops have changed over the years, as we gradually incorporate new media and collaborative creation formats. We have called these artifacts intended for collective reflection and creation “multiple devices”, devices that vary in design and layout, and which we invent, adapt or improve according to the subjective particularities of workshop participants. These multiple devices generate a system for socializing information and experiences through a dialogical exchange that encourages participation and applies a vigilant, critical perspective to the generally accepted versions of events. Their goal is to detect and connect significant facts, key figures, public policies and alternatives for change. They are geared towards breaking down hegemonic discursive representations by working on mass media narratives and on the influence of public opinion at the level of common sense that pervades the social sphere. They favor the identification of likeminded networks, in order to promote liberating practices and the creation of rebel, anti-establishment imaginaries. They visualize and highlight scenarios of inequality, bringing emotional memory into play. They encourage us to think about the subjective impacts of mechanisms of discipline, mandate and social control. This raises the working possibilities to the power of infinity. Some of these “multiple devices” consist of:

- Mapping on the move: a table containing maps and tags so that people can individually record detailed information on them, which can later by systematized.
- Revolving table: a large table divided into different sections. Participants work on different themes in a series of rounds of different themes, and then put them together like a jigsaw puzzle.
- Mural maps: posters are pinned up on the wall so that participants can sporadically act upon them in a space where people are constantly moving around.
- Magnetic media: maps on whiteboards can be tagged with magnetic icons that can be moved around. A way of livening up meetings, brainstorming or recording specific situations.
- Timeline: a survey of important events, key figures, public policies and uprisings. Symbols, allegories and signs in a temporal space.

- Urban dérive with slogans: an urban itinerary with slogans, mapping on the move, and photographic documentation of complex landscapes.
- Revealed landscapes: photographic collages to create urban scenes that illustrate a variety of complex, interrelated problems.
-Bodies: an exercise on human figures that shows how discourses of discipline, surveillance and control shape and influence our bodies.
- Sensory maps: inward-looking work on individual maps where participants label what they hear, feel, smell or sense on regular routes through particular places.
- Rugosities[3]: a survey of the interconnections and consequences between temporal (timeline) and spatial (map) levels, through a transparency placed over the devices.

Empowerment of collective mapping: the "Schizo-Córdoba" experience

Both in terms of the process and the results, the workshops start of as catalysts and then break free and become autonomous by means of the self-management of the needs and desires of the participating groups. A very interesting case study in this sense is the experiences that took place in the city of Córdoba over the past few years, in the wake of the workshops that we began to hold there in 2008.

The first workshops we did were organized by two different groups: the alternative communication department at the public university's School of Information Sciences, and an independent art center that organized innovative projects outside of traditional art circuits and was interested in generating its own scenes. These first workshops led to new contacts and affects that deepened over time, people who we kept meeting again on every trip to the city and in every workshop, to broaden, change or improve the practice. A journalism student who we met at one of these workshops subsequently mobilized a collective mapping experience in 2011, along with a team of educators in rural and semi-rural areas very close to Córdoba.[4] She wrote an account in which she highlighted the power of mapping as a tool, explaining how it had allowed the group of residents

[3] A metaphor coined by the Brazilian Milton Santos to define the "socio-geographical morphological legacies of times gone by." 'Rugosities' synthesise testimonies of different moments in history and link space and time.
[4] See Ferreyra 2012.

who she worked with to "speak out, as a form of political action that bursts into an everyday context that has become accustomed to the dispossession of individual and communal rights." (Ferreyra 2012) The group generated a participatory process that involved students, teachers and local residents, who reflected together on the problems of their territory, establishing lines of work and pooling their demands to the municipality. As she explains it, the collective mapping tool allowed them to reconstruct the territory

> in order to visualize our problems and our potential as citizens of the Bamba reserve. We started by setting up a network of rural schools and drawing public attention to the environmental injustice in the neighborhood of Dumesnil, which is part of the region, and eventually forged a network of all the educational institutions and social organizations in the Bamba area. (Ferreyra 2012)

Following a series of workshops and seminars, the group drew up a plan to protect and regulate the use of the Bamba reserve, and presented it to the municipal government. They are now waiting for a reply.

Meanwhile, we continued to work with Córdoba and in 2009 we traveled to the mountain city to participate in one of the meetings that the Citizen Assemblies Union (UAC) organizes in a different part of the country each year. The idea of these gatherings is to come together and discuss the plundering, depredation of natural discourses and environmental and social contamination of each region, in order to socialize forms of organization and resistance, and to plan shared strategies. When we got there, we pinned up a series up maps that showed the systematization of contributions made by participants in a mapping exercise that had taken place at a UAC in Jujuy a few months earlier. During the event, people attending the meeting corrected and completed the maps, which then became part of the materials that we used to design the maps of the dispossession stemming from agribusinesses and large-scale open pit mining.[5]

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[5] See [10/09/2012]

In 2010, we were invited to hold a workshop in an official contemporary art center (the Centro Cultural de España en Córdoba, CCEC), and acquaintances and strangers came along to discover and activate the tool. There, we met a group of architects who told us about the territorial work they were planning to do with some university students in a historical working class area of the city, and they said they would like to organize a mapping workshop with us. This workshop was eventually held in 2011, with the participation of teachers, local residents, shopkeepers and even the parish priest. We thought of this workshop as a way of kick-starting the project that would be continued by the team over the following months. At the end of that year, they sent us a detailed account that included the aim of the workshop: "We will work with residents to try and reconstruct that (which you can't see or touch) on a piece of paper that we call a map: the representation of a collective neighborhood narrative that visualizes and values local memory, identity, resources and forms of knowledge; a cartography of the everyday social, architectural and urban history that has not yet been recorded." (Department of Architecture, 2012) The team designed a series of initial strategies based on a survey of needs and desires that allowed them to collectively devise the steps they would take, drawing on their specialist knowledge of architecture but seeking to improve the living conditions described by the residents. As they explained, the team took advantage of "Tuesday markets to hold 'on site' discussion about the public space, facilities and housing projects that the architecture students were working on as part of their education. The students talked to the locals, conducted interviews and tested possible strategies for architectural intervention that they then continued to explore in design workshops at the university." (Department of Architecture, 2012). This project is still going today, and during this time they have organized neighborhood activities and exhibitions to design improvements to the local urban heritage.

In 2011 we returned to Córdoba to participate in an event, and we took the opportunity to organize a mapping day. In those three years, we had already held several workshops and we were familiar with some of the local mapping projects in different parts of the city (at La Calera, Bouwer, Barrio San Martín, Buen Pastor, Villa La Maternidad, Estudiantazo, Pueblo Unido and Barrio San Vicente, among others). Along with activist artists, we organized a self-managed, participatory collective mapping event in order to

pool new material, share our work in progress, and systematize information. The entire space was taken up with different kinds of mapping exercises, creating a kind of mapping circuit that allowed participants to reflect on sensory perception, deconstructed landscapes, murals of experiences, stories of property speculation, timelines, testimonial maps, etc. The activity took place over an entire day, and at one point we ran into two old acquaintances who told us about a mapping project they were involved in with residents of a neighborhood in the city outskirts. And they ended up sharing their account of the project to map public health issues that they had carried out in the neighborhoods of Nuestro Hogar III, Cortaderos Sur, Ampliación and Pueblos Unidos, which are predominantly inhabited by a community of immigrants from the sister countries of Bolivia, Peru and Paraguay. Along with students and teachers, Médecins du Monde, and the team from the Instituto de Cultura Aborigen (ICA), they explained that what they had wanted to get out of the mapping workshop was

> to make the problems in the health/illness/health care process visible from the perspective of community health. The workshop was held as part of a situation analysis, in order to contribute to the reconnaissance of the geographical-social-political territory carried out by the agents who were participating in the local space (April 2011). Collective mapping offered a tool that facilitated open participation, due to its informal, playful nature and because it allowed the visualization of the participants' different kinds of local knowledge. (Díaz and Rivero 2012)

The team found a way to graphically represent the information that had been shared in the workshop, designing a map of problematic issues that was distributed in the neighborhood so that they could continue working from a consensual basis.

All our trips to Córdoba since 2008 have included catching up with friends and making new emotional ties with people who share similar concerns: artists working on political and street interventions, communicators, teachers and educators. With all of them, we have had enlightening discussions which are not without disagreements and debates. Some of these colleagues work around the *Indymedia Córdoba* alternative communication network, and a group of them organized collective mapping workshops

in one of the city's iconic neighborhoods So it was that an eclectic collective of collectives made up of the Julio Cortázar People's Library, Radio La Quinta Pata (FM 93.3) and the Network of Residents and Associations of San Vicente, held a series of mapping days in order to imagine "a different geography for San Vicente." And then they sent us this thoughtful account of their work, recounting how it had all begun:

> After a while, we started to think about how we could reinforce the work of our organizations in the area: What tools were we not using? What knowledge did we lack or leave out of our projects? As in all relationships, unless we renew our link with the community in which our projects are based, they will disappear. We feel the need to answer these questions, or to try to do so. We decided to work with the method that we had learnt from the Iconoclasistas, and in early 2011 we organized a three-day workshop which ended up including the sharing of different kinds of knowledge, political discussions and goals of our projects, descriptions by other agents, and the creation of a luscious neighborhood map. (People's Library, 2012)

The group met several times and produced different kinds of maps, raising the level of complexity at each step along the way. Eventually, they achieved what they were looking for: "a map showing relief, elevations, plains, lagoons and rivers, which make us see the streets and buildings of our neighborhood as a place where bonds, stories, struggle, quests, obstacles, problems and networks intersect." (People's Library, 2012). In their account they state that their first objective had been achieved, because they had managed to organize "individual knowledge into a new structure, and at the same time create an output that shows and documents this plural heritage. We have created a map of our own, that will be useful to us in our goals and quests, and that synthesizes the way we see our territory." (People's Library, 2012) They also systematized the results of the workshop by designing a map that circulated among the residents of the neighborhood, so as to continue the collective debate and construction.

By way of conclusion

We've attempted to share with you a small sample of the processes that opened up

through the collective mapping workshops and multiple devices, emphasizing the collaborative methods of construction and the ongoing process of feedback that are constantly shaping practices, resources, experiences and networks into mobile constellations.

We use the term "*ruminance*" to describe the action that is common to all these modes of creation, exchange and collaboration that boost activist practices, fuelled by design, graphics, art and communication resources, to intervene in collective agitation, resistance and change. The practice of *ruminance* consists of non-stop movement that incorporates elements that are never static – the may be regurgitated, mixed, and swallowed all over again. In this process of reflection, collaborative forms of work are broken down and adapted, improved, extended and deepened, taking into account the contributions and interactions that arise from collective projects and that shatter any illusion of stillness, individualism or quietude.

NOTES

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